

northumbria projects

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cover image : lordenshaw site plan, Abbas Norozi

This publication documents the work of final year students on the BA(hons) Architectural Design and Management course at Northumbria University in 2007.

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awards:  
Ryder: year 3 prize  
NAA Glover prize  
Halsall Lloyd prize

The architecture programme at Northumbria University is interested in developing projects with a connection to place: an architecture that is buildable and sustainable. Students are encouraged to develop narratives from the site, through a design process that places an emphasis on model making.

Studio-based design projects are central to this programme and are designed to stimulate imaginative responses to issues concerning the north east of England.

Studio project work makes up half of the programme, and is underpinned by taught modules. The studio is structured to give students clear direction, with students encouraged to produce weekly development sheets, which build up into well organised portfolios.

Alongside studio projects, students examine the practical aspects of architecture, such as construction, sustainable design and management. These subjects are aligned to tie in with project work, and provide valuable preparation for work in practice.



**In the validation report of their 2004 visit, the Royal Institute of British Architects applauded the programme for:**

The excellent facilities provided for the students.

The superb physical resources in the form of a dedicated architecture studio and IT provision.

The quality of design achieved by all students.

Developing an innovative course that is delivered with energy and commitment and creating a thriving studio culture with a sense of community among students, fostered by studio arrangements and good staff support.

Forging strong and proactive links with local practice, which are valued by students and practitioners alike and inform the management of the course.

The close and growing collaboration with the University's School of Design, which has distinct benefits, both in the cross fertilisation of ideas and the sharing of facilities

The integration of management issues into the design process, such as leadership, project management, decision making, team working between and within professions, was exemplary and should be considered as a model for future consideration elsewhere.





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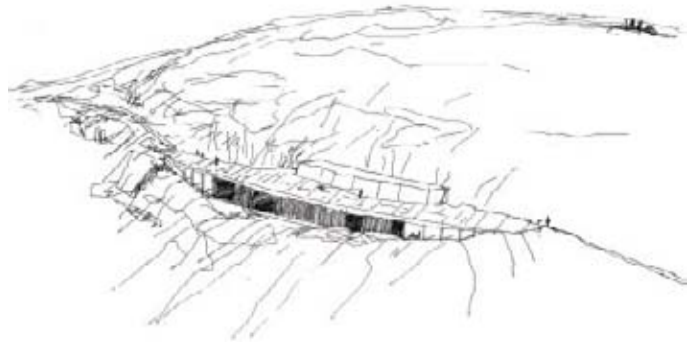
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## awards + prizes

Hadrian Student Award (RIBA North East, Northern Architecture, Civic Trust North East): Abbas Norozi

Halsall Lloyd prize for outstanding design project : Abbas Norozi



this page: development sketch, neolithic museum

opposite page: interior perspective of museum space

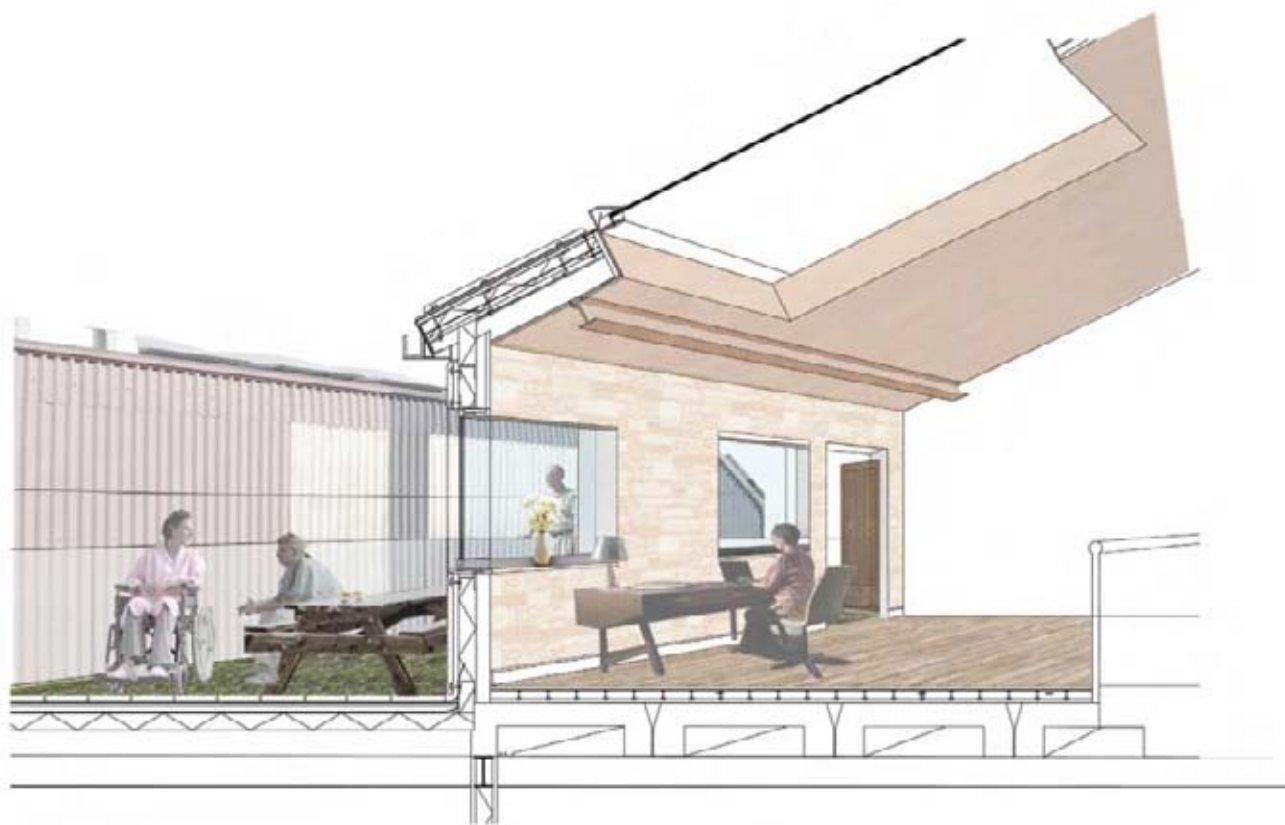


## awards + prizes

NAA Glover prize for outstanding academic output : Lisa Hanking



this page: interior perspective, one stop shop  
opposite page: technical sectional perspective



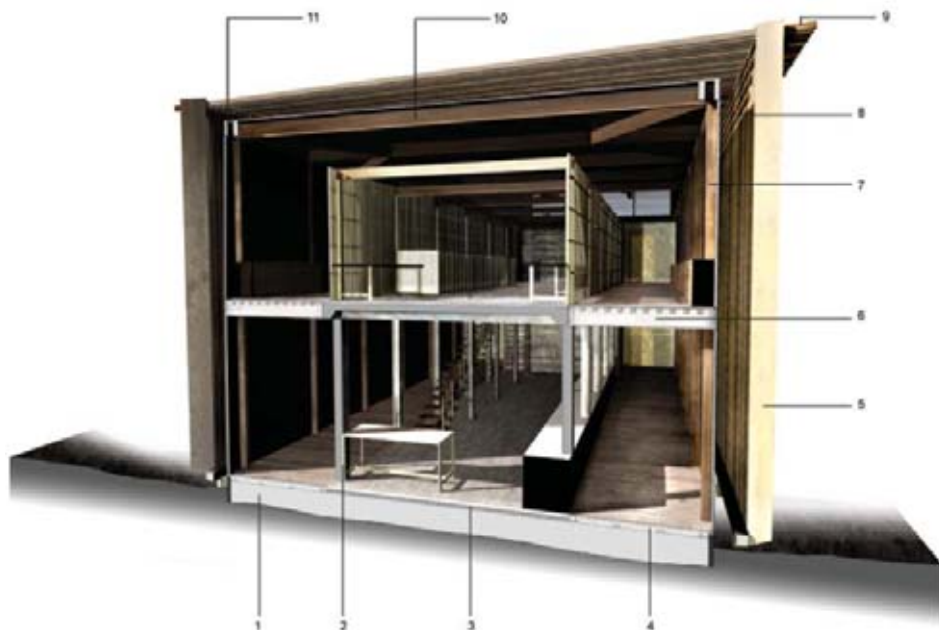
## awards + prizes

Ryder: year three prize for design : Michael Bolam



this page: long section, neolithic museum

opposite page: technical sectional perspective



#### Technological Specification of the Building

1. Reinforced Concrete Slab with Mastic Layer
2. Reinforced Concrete Column
3. 50mm Rigid Insulation with Screed Finish
4. 15mm Oak Under Grooved Timber Boarding  
12mm Impact-Sound Insulation  
12mm Plywood  
45/60mm Softwood Bearers  
105/52.5 Softwood Bearers on Rubber Strips
5. Plywood with Outer Cedar Laminate to Create Fin  
Fins Supported Centrally by Galvanised Steel Rod  
Teak Beam and Columns at the Base
6. First Floor Construction A  
15mm Oak Under Grooved Timber Boarding  
12mm Impact-Sound Insulation  
12mm Plywood  
70/70mm Bearers  
288/80mm Primary Beams  
First Floor Construction B  
302/135mm Reinforced Concrete Coffered Floor Slab  
50mm Rigid Insulation / Screed Finish
7. 143/80mm Oak Timber Members
8. Pilkington Optitherm SN. A Double-glazed unit with a low-e coating and Argon filled chambers
9. 100/44mm Cedar Beams
10. 280/80mm Oak Timber Beam  
12mm Opaque Glass 5 - 10% Light Transmittance - 8mm  
Safety Glass - 10mm Wired Glass
11. 280/80 Oak Timber Beams





## Student Projects:

There are two projects in the final year with differing programmes and sites; one exploring issues around the design of community projects on a tight urban site; the second being a narrative driven building in the Northumbrian countryside.



## One Stop Shop

The project was to design a mixed use building which serves the needs of the local community in the socially diverse area of Byker, east Newcastle.

The building would be a 'one-stop shop' facility with a complex programme providing a community centre, local council offices, multi-use space and crèche facilities, as well as offices, a computer suite and managers accommodation to the upper floors, along with associated facilities.

The following pages show some examples of output from this project which formed the first design project of the year.

abbas norozi





chris long





section AA

jason brown







lisa hanking

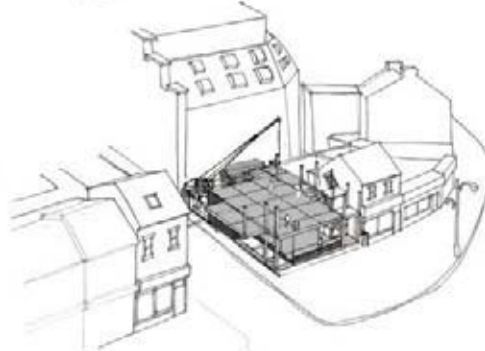
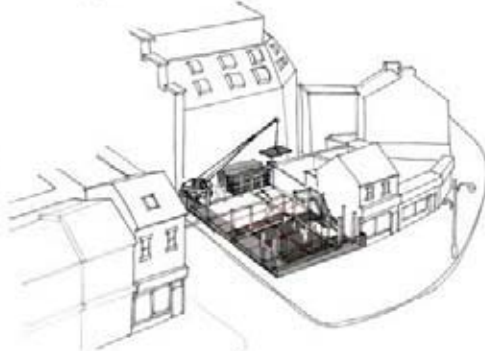
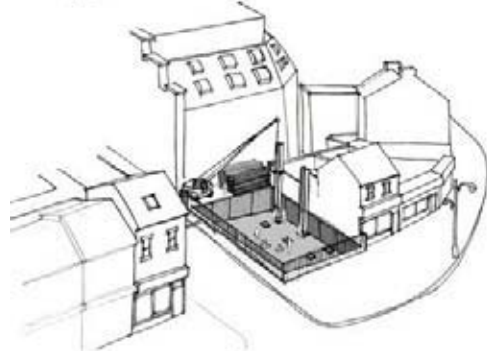
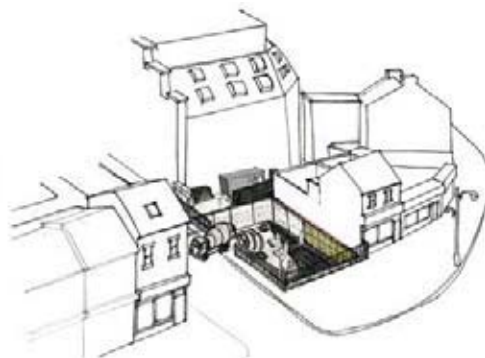
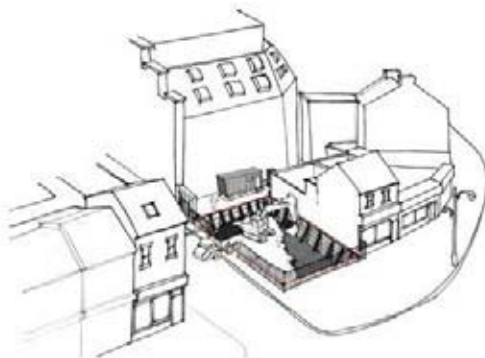
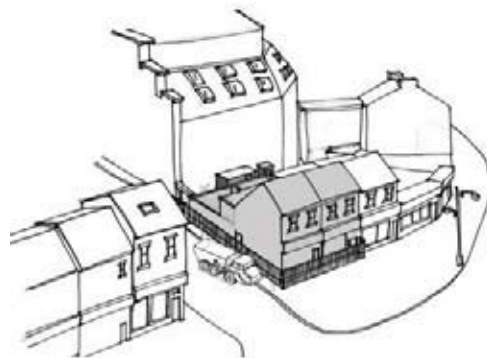




# opas klinhom







paul maguire





rob meynell







simon martland







## Lordenshaw

Northumberland is one of the UK centres for Neolithic and early Bronze Age settlements. Little of this development remains except for eminences in landscape and crop markings.

There is however an abundance of land art from the period, in the form of cup and ring markings which are scattered across Northumberland, ranging in age from 2000-6000BC. These marks would have required great skill and endeavour to chisel into the rock; today their meaning has been lost to time, although it is recognised that they embody man's connection to the environment and the cosmos.

Lordenshaw forms the major studio project of the year. The programme was to provide an education centre for the Neolithic land art, a modern-day museum which will house life-size models and holograms of the important Neolithic land art in the region, along with research and field laboratories and associated accomodation for the archeologists.

The sites are scattered through the rugged and beautiful countryside around the small market town of Rothbury, within the Simonside Hills.

# abbas norozi

The project has developed as a response to our contemporary spiritual relationship with the landscape and the surviving archaeological markings. We have lost our symbiotic connection to, and knowledge of, the land and the cosmos, and there is a desire and need to re-establish this connection

Enveloping a site of existing cup and ring marks, the museum heightens our sensorial appreciation of landscape conditions, the view, the changing light and the contrasting materiality. The museum is a ribbon around these exquisite ancient pieces of art, and a place of reflection and education where the visitors are able to explore the hidden meanings within the stone markings in their original context.







# andrew hunter

This scheme exploits the relative values of sacred and mundane architecture, reflecting the mutual dependencies ubiquitous throughout the history of the built environment. The building programme has thus been separated into either the sacred ('Architecture'), or the Mundane ('Building'.)

The centre of the fort provides the locus for the 'Sacred' accommodation, creating clear axes from the origin point to the key locations of Neolithic markings. The 'Mundane' structures are sited within the existing fort ramparts, which radiate outwards from the centre of the fort. These buildings are aligned with key axes towards the locations of specialist interest.

The architecture of the visitor centre provides visitors with a variety of opportunities to experience the unique landscape, history and atmosphere of Lordenshaw.







# chris long

The scheme is a representation of megalithic constructed monoliths that lie embedded in the lordenshaw hillside. A succession of mosses and lichen has absorbed these stones back into the ground.

The museum is thrust into the hillside and left exposed in order that natural processes occur, and it becomes part of the landscape.

The building serves as a shelter from the elements as well as being a museum and research centre. Deep entrances lead visitors into an exhibition hall that is clad in concrete panels cast from the surrounding 'cup and ring' rock art. The space drips with water penetrating from gaps in the ceiling whilst an open fire provides a refuge.





# david hood

The form of the Visitor Centre is derived from the radial views of the surrounding landscape, emanating from the centre of the remains of the iron-age fort. Using this point as the epicentre of the scheme, solid walls extend across the ramparts, providing a new datum.

These walls incorporate walkways, one of which directs visitors to views over the village of Rothbury, before the building user moves downwards to experience the exhibition. Another walkway points towards a Neolithic cairn, with research laboratories and sleeping accommodation sited beneath this route.





# david turner

The site is located on open moorland to the north of Rothbury and is an archaeologically important site with a high density of Neolithic land art. It is criss-crossed with paths and trackways, most notably Cartington Carriageway which was created by Lord Armstrong to be used as a route from which to take in the impressive views that the site has to offer.

The building is located at the point where the main access routes converge on top of a linear rocky outcrop, raised from the immediate landscape and commanding impressive views over the moors to the north and towards the important Neolithic sites at Lordenshaw and Simonside to the south.

The building is organised into three separate areas, a main block housing the visitor centre and associated spaces, and two smaller blocks housing the archaeologists' labs and accommodation respectively.





# emily thomas

The visitor centre is located adjacent to Armstrong's Carriageway Drive, on the plateau at the top of the hill to the north of Rothbury. The building is the termination of a public footpath that begins down in the valley. The scheme exploits the natural contours and landforms and is buried into an eminence, providing shelter from the harsh northerly winds. Being constructed out of vernacular materials and having a green roof, the building has the appearance of growing out of the land; it opens up to views of the Simonside hills to the south.







# gemma taylor

The Lordenshaw Educational Centre is a multifunctional building which houses an exhibition space and research facilities for Neolithic cup and ring markings. The building grows out of the ground and is located on the northern banks of the hill enjoying spectacular panoramic views over the Simonside hills and Rothbury down in the valley.

The facility has a fort-like presence comprising of a number of blocks emanating from the central point of the Iron Age fort. Each block is accessed via the circular promenade sitting within the existing ditches between the ramparts.





# geoff liddle

Greater Tosson is a small rural settlement of stone cottages and agricultural buildings. Within the boundaries of the site sits the ruins of a medieval peel, known as Tosson Tower.

The scheme accommodates an education centre for Neolithic land art. The education centre is a modern-day museum incorporating exhibition, lecture and café space for the public. Private accommodation also houses a laboratory, office spaces for archaeologists to research and study collected artefacts, and sleeping facilities.

Inspired by the agricultural language of the vicinity, a lightweight timber barn-like structure sits upon a monolithic concrete base built off the slope of the site. The skin of the building emphasises a connection to the environment, by the use of timber slats in front of a glazed façade, providing daylight penetration as well as rhythmical and framed views onto the landscape.





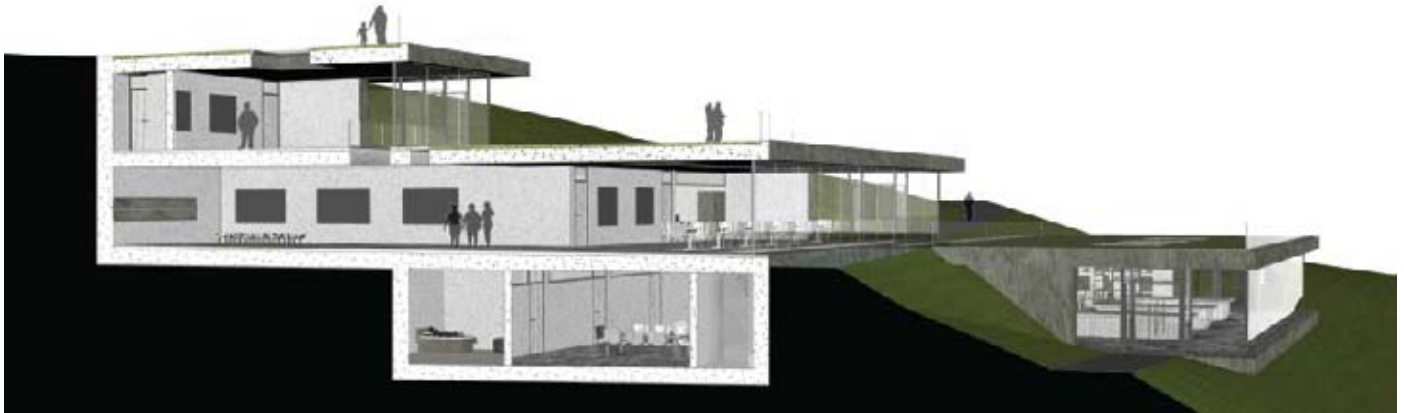


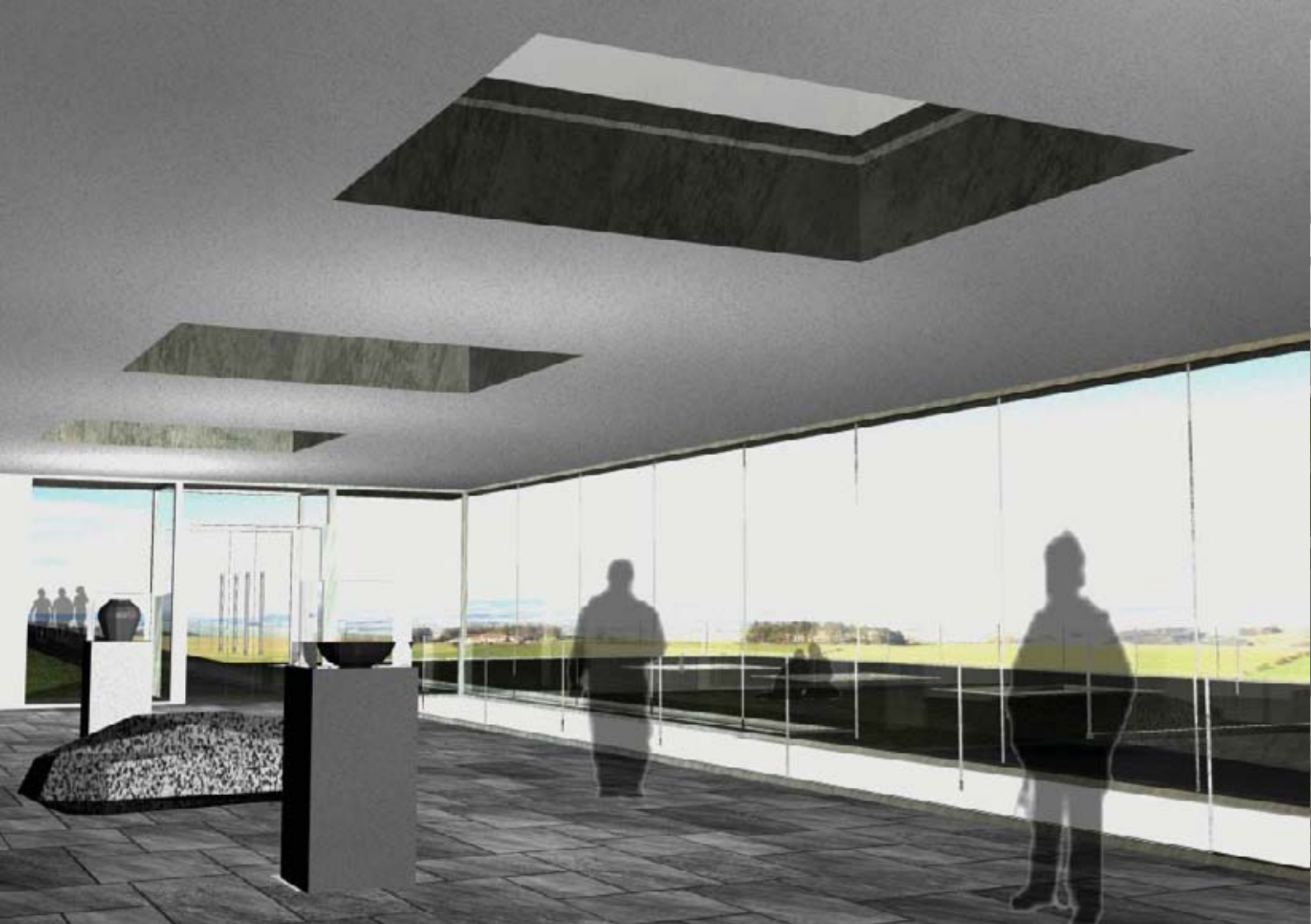
# james manby

Lordenshaw is widely recognised as a unique cultural location; Neolithic cup and ring marks are spread throughout a landscape centered on the site of an early Bronze Age fort.

The Centre generates its form from the contours and topography of this landscape, offering visitors routes through, above and around the building.

The panorama of the Simonside Valley is apparent from a variety of external viewpoints which intersperse the visitor's journey. Internally, key views are framed by the building fabric, highlighting the locations of the site's many artifacts.





# james robinson

Greater Tossen is a small rural settlement made up of stone cottages and agricultural buildings; the ruins of a medieval peel, known as Tossen tower, dominate these structures. Tossen sits on the hillside overlooking Rothbury and the spectacular Simonside hills.

The building as proposed recalls the vernacular architecture of the surrounding dwellings and agricultural barns, in its form, materiality and detail. The ruined tower is sensitively regenerated and incorporated into the scheme, housing a shop, lab space for the archaeologists and an observation deck. The main exhibition space and auditorium sits within a newly designed barn-style structure, connected to the medieval tower by a glazed link. The building touches the world lightly, whilst restoring the tower's prominence as a beacon in the landscape.







# jason brown

The building houses information and examples of Neolithic art for public viewing and accommodates working and living spaces for visiting archaeologists.

The site is heavily populated with trees and large rocks; it is the contrast between these from which the scheme is derived. The light timber frame of the building is in contrast with the large rock it sits next to.

The scheme is a sensitive and a quiet mark in the landscape, the use of a courtyard aids light entry into the building and helps connect it to the landscape.





# katy lomas

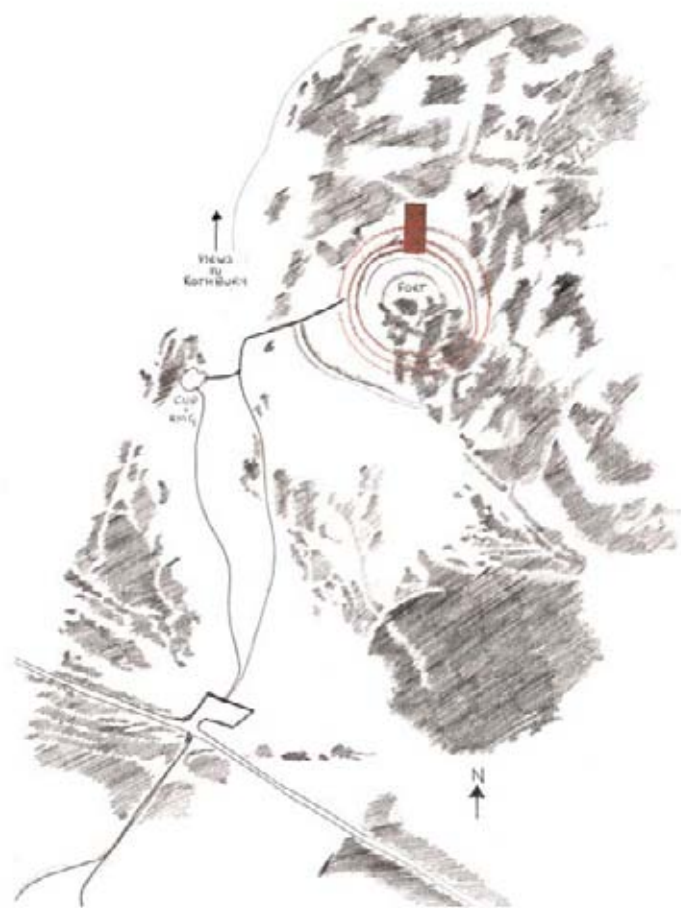
The natural landscape of Northumberland was a canvas for the Neolithic inhabitants to express their connection to the land and the cosmos; this was done by way of cup and ring markings, carved into the rocky outcrops high up on the side of hills. The Simonside Hills are characterised by field patterns and patches of heath land, providing a sense of order to this undulating and rugged landscape.

The scheme as proposed is a piece of occupied land art; a linear mark which can be seen from Rothbury. The museum occupies the space between a green roof and a terraced hillside

The Neolithic were symbiotically connected to the land and the seasons. The roof of the building is planted with an array of flowers that in bloom during different seasons of the year, the climax being the summer bloom of poppies that creates an intense red patch on the landscape. This striking linear mark also heightens the awareness of summer solstice and the burial site, which is perched directly above the visitor centre, on the top of the hill.

The scheme also incorporates the Neolithic concept of 'circular sanctuary'. During the course of the year there will be other temporal land art installations. A ground source heat pump warms coils buried in the soil artificially heating the ground to encourage the growth of plants, and melt snow in the winter, forming impressive rings at the top of Lordenshaw hill





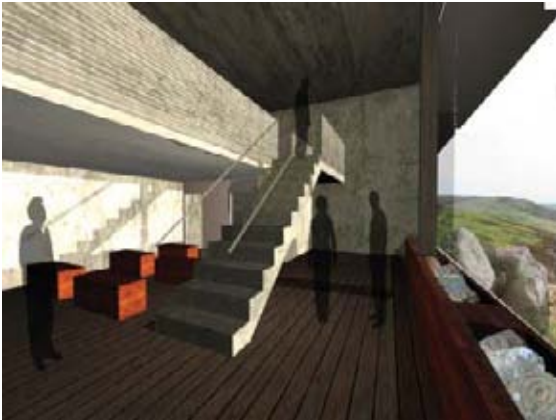


# kayleigh scott

The journey to the site starts from Rothbury, with a narrow path ascending to a plateau overlooking the village and the surrounding landscape. A variety of trees, vegetation, colours, textures and smells are encountered on this route, enriching the visitor's experience of the landscape.

The plateau is engulfed in wild heather, and the path joins the carriageway from Craggside. Visitors are then directed towards a natural escarpment which incorporates the buildings of the museum. The path leads across the top of the escarpment, directing the public to the sunken entrance of the building. On entering the museum, panoramic views of the Northumbrian countryside are framed within the large South-facing glazing.

The museum is cradled within the natural contours of the escarpment, providing a discrete intervention in the landscape respecting the serenity of the surrounding countryside.



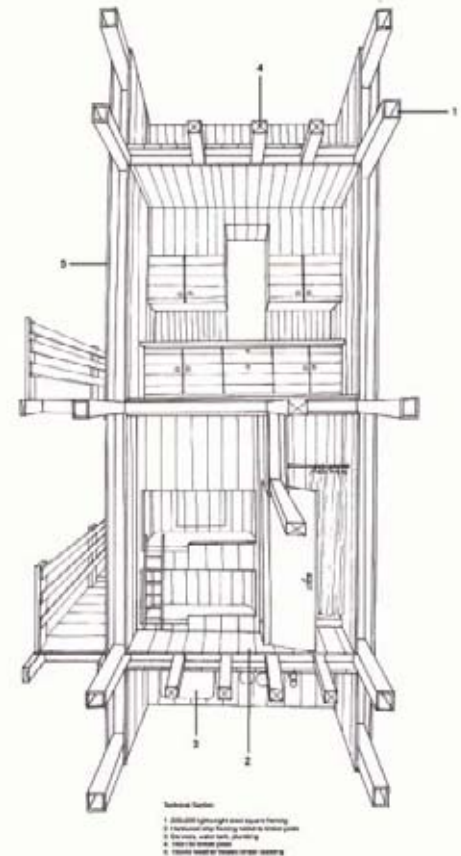


# kevin potts

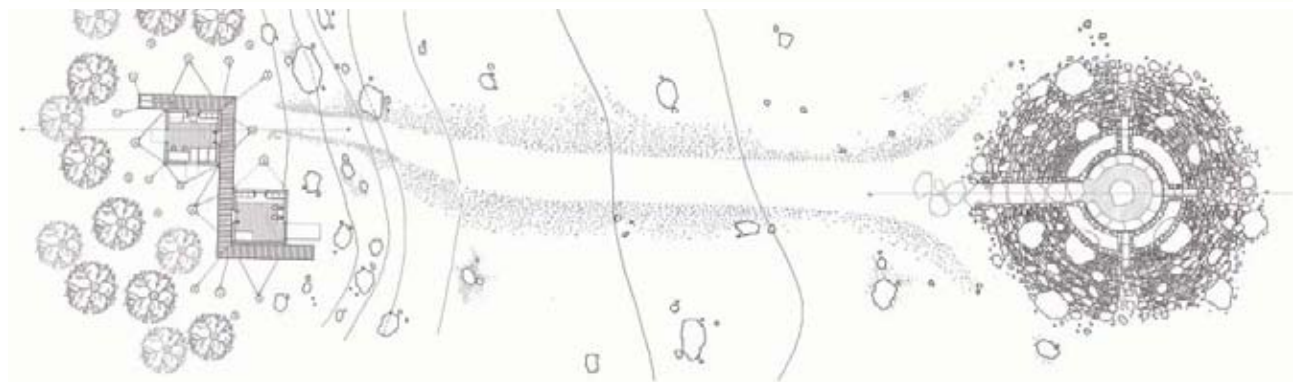
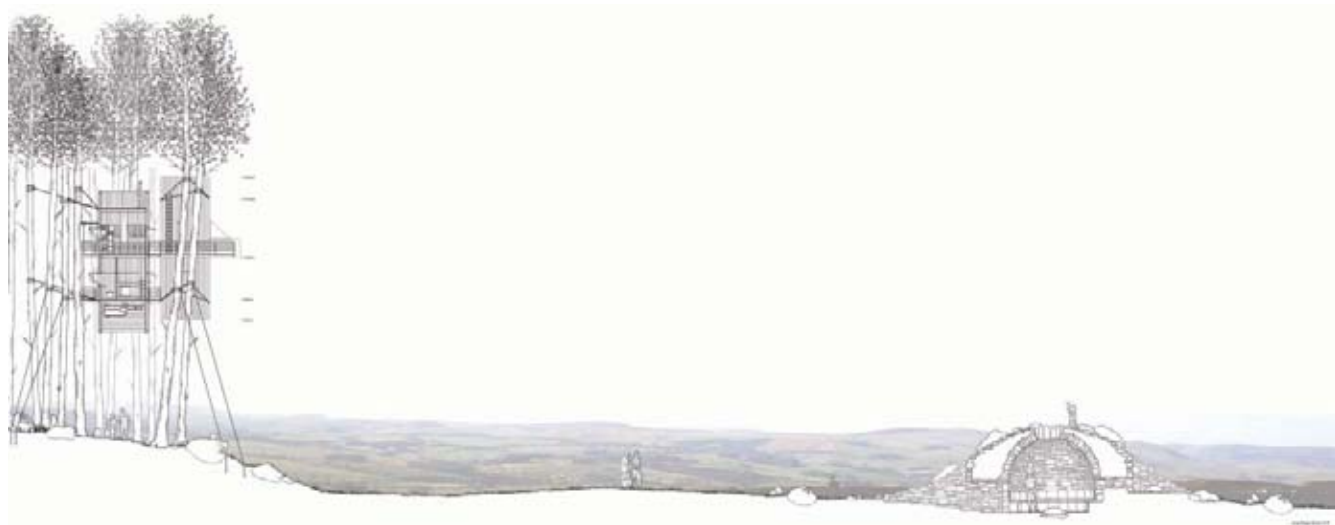
The scheme comprises of two distinct elements, an open air visitor centre, and two suspended enclosures housing the research centre along with associated accommodation. These elements are located at the intersection of three cairns, on a site rich in ancient monuments.

The visitor centre is a simple circular plan, with a domed roof constructed from local stone. It sits as a cairn in the landscape, with a sense of timelessness, with a central cup and ring marked stone forming the main exhibit. The central portion of the roof is open to the weather, letting in both rain and light, and focusing the eye on the changing sky, reinforcing our connection to Neolithic man through our experience of the landscape.

The research centre is adjacent to the museum cairn, and is suspended in the trees, again forming a connection to the landscape in which it sits. The research centre is of local timber, and has a system of shutters to enable the facility to be closed as required by sporadic inhabitation and extreme weather.







# lisa hanking

The land art created by Neolithic people was conceived to respond to natural occurrences such as solar and lunar cycles, which were fundamental to their survival.

The Neolithic land art museum, as proposed, comprises two cubic structures situated on either side of the Coquet valley, connected by a series of land art installations. The form and nature of the buildings are derived from the contrasting site conditions on either side of the valley.

The museum (located within the ruins of the Iron age fort at Lordenshaw) is a quiet, contemplative space, enabling the people of today to experience the world from a Neolithic perspective, reawakening the connection between the natural world and themselves. The enclosure responds to the seasons, the equinoxes, the power and direction of the wind as well as the changing light.

Across the valley, located within a clearing in the Kielder forest, is the archaeology centre; this includes office, laboratory space and sleeping facilities for the archaeologists. In contrast to the static structure across the valley, this building is dynamic: the external skin opens the interior spaces to the landscape through sliding panels.

However opposing conditions, both structures allow the user to focus in on specific external conditions; this enables the viewer to experience the environment, as they never have before.





# Ioh tsu voon

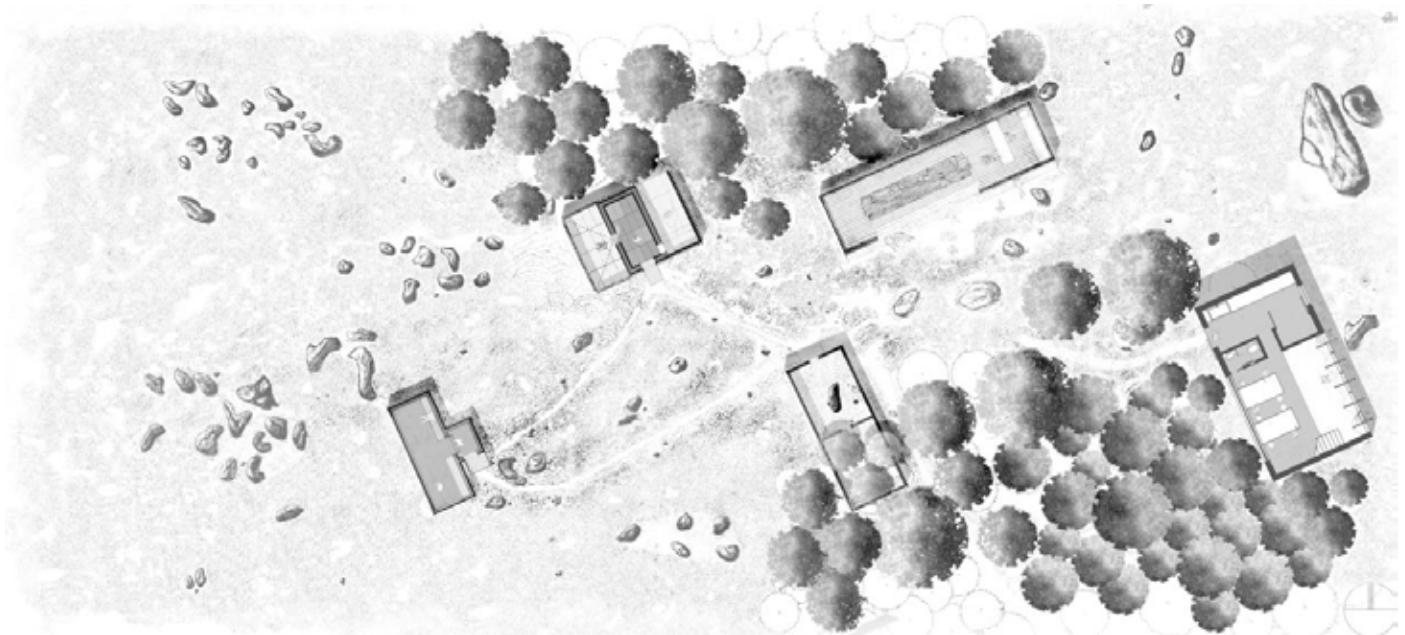
The museum is designed to heighten the experience of being in the landscape, as neolithic man would have experienced it. Split into four pavilions based on the senses : sight, sound, smell/ taste and touch. These pavilions are located in the forest clearing on the carriage drive above Rothbury.

sight : a black concrete box captures the view of the Simonside hills

sound : captures and heightens the sound of the wind blowing across the clearing

smell/ taste : positioned on the edge of the clearing, half in and half out to capture and heighten the smell of the pine forest

touch : positioned in the centre of the clearing this pavilion houses the cafe and opens out onto rocks, boulders and heather.



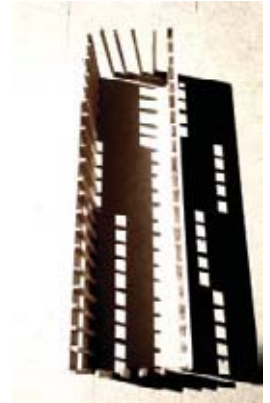




# mark steedman

Crouching low in the landscape, at the foot of Lordenshaw hill, the hide is a research facility and visitor centre for the exploration of the rock art within the area.

The form of the building makes reference to the abundance of linear markings that give this rugged and undulating landscape a sense of order such as the ancient defensive walls, field boundaries and drainage ditches. A series of shooting hides have been positioned in a line across the land, for the hunting of grouse; the building is a continuation of this linearity and their materiality.







# michael bolam

The visitor centre is located on Garleigh Moor, Rothbury. The moor is extensively covered by heather and surrounded by the cup and ring marks from the Neolithic Period. There are a number of theories as to the meaning of the cup and ring marks, but what is accepted is that the Neolithic made reference to the seasons, the equinoxes and the cosmos.

The building's linear form sits axially north/south on a plateau at the top of an eminence with panoptical views over the landscape. The structure is a gathering object in a Heideggerian sense, symbiotically connected to the landscape: the changing light, the power and the direction of the wind, the path of the sun are all emphasised by the form and the building's skin. Indeed the circulation within the building reflects the analemma.

The facility is split into two blocks: a public landscape that houses the exhibition spaces and auditorium; and a private landscape that is used by the archaeologists. The foyer exists between the public and private facilities and sits across a public footpath; during the summer the path runs through the building and continues onwards toward the Northumbria national park.







Entrance

# ollie currie

The area surrounding Rothbury is steeped in history. The Carriage Drive site is situated high above Rothbury and weaves between heather and sandstone rocks. It offers overwhelming, panoramic views back down the Coquet Valley stretching towards the North Sea coastline.

The museum is intended to house ancient artefacts, and so the building is sensitively connected back to the landscape, with the roof providing a simple extension to the rich texture of the hillside.

Internally, polished stone walls are used to organise the museum and to support the roof. A glass and timber visor sits between these two planes creating panoramic views out towards the valley.

The roof is covered in the burgundy heather, grey millstone grit and moss landscape that surrounds the building and can be accessed by the public from the track that leads up to the Carriage Drive cairn.





# opas klinhom

Sited below the Carriage Drive overlooking the town of Rothbury, the building is derived from the rocks and boulders found on the hill.

Embedded into the hillside, the building appears as a heavy stone mass that projects out towards Rothbury. Spaces are carved out of the stone to create rooms emphasising the concept. A gap is left at the back of building between the mass and the hillside to heighten this tension and to create a protected external space for the cafe to spill into.

Openings are cut into the stone to give panoramic views out towards Rothbury and the Simonside valley.







# paul maguire

The scheme acts as a link between Neolithic sites, emphasising the existing routes and encouraging movement to the more hidden objects around the site.

The first building encourages movement and provides shelter on top of the exposed hilltop. The structure is deeply embedded into the landscape and makes reference to the ancient burial cairns. This will help the building become part of the history of the site. The stone mass of the building provides a sense of enclosure and protection.

The second building contains the private accommodation and acts as an indicator towards the marked stones further down the path. Its structure is in direct contrast to the first building. Constructed from timber, the building can be opened out and provides a connection to the path and the rocks nearby. The lightweight construction allows the building to be moved to allow further excavations and studies to occur at other locations.





# peter setterfield

Sited on a landscape of Neolithic origin and overlooking the Northumbrian village of Rothbury, the proposed visitor centre is influenced by the local topography in both form and materiality. Incorporating views to Rothbury and the Simonside hills, the building fits unobtrusively within the lunar-like landscape.

The existing escarpment provides both a base and a thoroughfare to the building, providing a sense of enclosure and establishing key views over the hill. The building fits carefully within its context, minimising the impact on the existing topography. The form of the building is generated by three key volumes which resemble rock formations puncturing the escarpment. These frame chosen views over the Neolithic landscape.

The crystalline glazing linking the key volumes provide backdrop views of the landscape to the main exhibition space, auditorium and café, which are grouped in the main public building. Private laboratories and staff accommodation are located in a separate structure away from the public view.





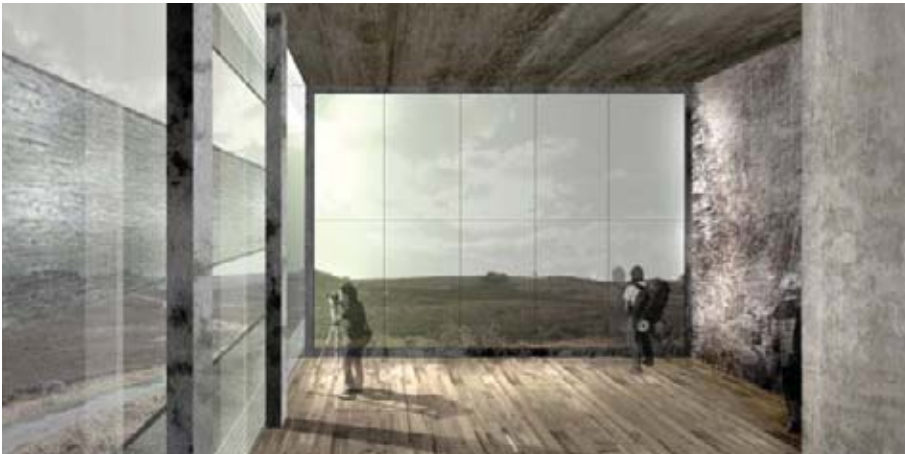
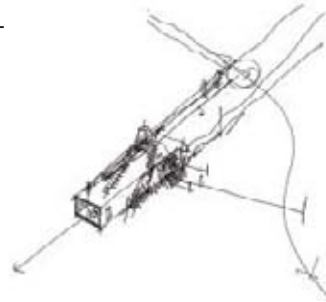


# reah booth

The building is taut and precise, contrasting with the random rubble which makes up the escarpment. The building does however share the escarpment's monolithic quality - its robust form and density recalls the architecture of WW2 bunkers, which are scattered across the plateau onto which the building faces.

The building is the culmination of Cragside carriageway, built by Armstrong to enjoy his estate, and a spiritual route up from Rothbury, which resides at the foot of the hill.

The building is a promenade; a ramp descends into the body of the building recalling the entrances into Neolithic tombs and barrows. The south facing, acid etched glass, double façade has the appearance of quartz and horizontal striations of clear float glass provide perfectly framed views out across the landscape. At the termination of the journey there is a café space where visitors have a framed view of the Neolithic cairn in the distance.





# richard almond

This scheme explores an experiential journey through the hills surrounding Rothbury. Moving through zones of colour and texture, light and dark, soft green grass and thick brown heather.

The building becomes the journey, bridging different conditions:

The museum space recalls a woodland, slits of light piercing between thick wooden trunks.

Moving out of the woodland there is a sudden sense of the vastness of the landscape, bright light and views are captured in the viewing platforms.

The culmination of the visitor's journey is the dramatic view over Rothbury.

The rough texture of a rock carved thousands of years ago by a neolithic man.

A sense of power from the Roman hill fort, over-looking the valley below.

The thumping of a rabbit in the distance, a sheep's brilliant white coat, a jet thundering overhead.



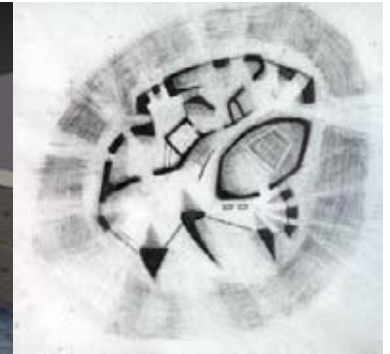
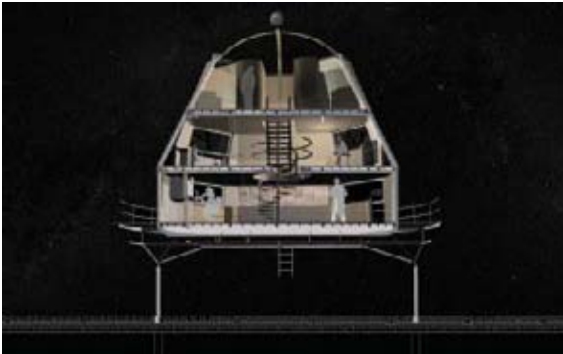




# richard banks

The Neolithic inhabitants had a symbiotic relationship with the land and the cosmos. Many experts believe the cup and ring markings to be an abstraction of the rotating night sky. The plateau at the top of the hill, which is encircled by the Armstrong's carriageway drive, has a lunar appearance; it is remote with large boulders and rocks. There is no human presence, with the exception of a telecommunication mast, which itself heightens a sense of the connection to the cosmos.

The design for the visitor centre is inspired by the antithetical conditions of earth and space; the building is a synthesis of low and hi tech. The museum is located in an earthy enclosure constructed from rammed earth; this structure recalls the tombs of the Neolithic. Perched above the museum is a lightweight dynamic capsule which, at the fall of night, extends upwards towards the heavens, to be seen from other elevated positions in the Coquet valley. The archaeologists have their offices and the sleeping facilities in the capsule.



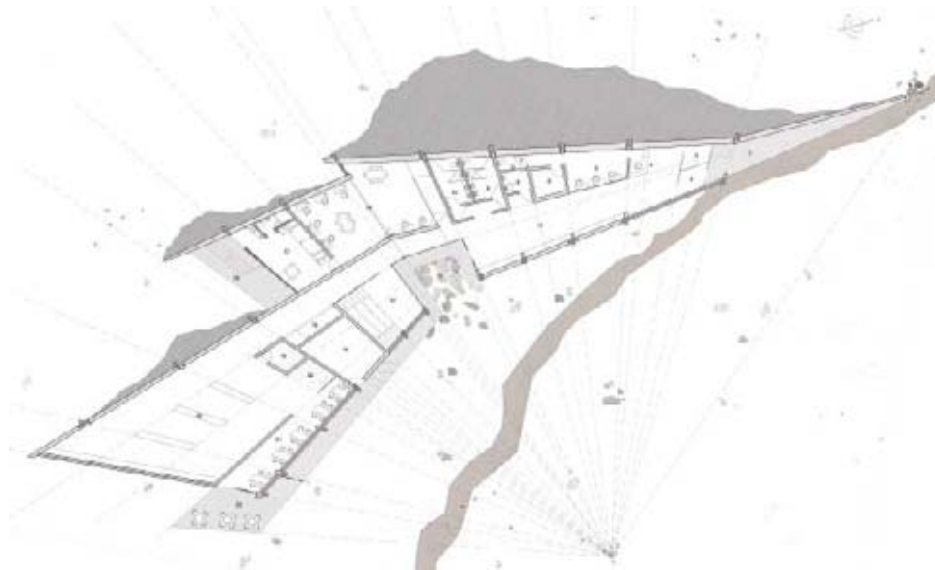




# rob meynell

The scheme as proposed draws inspiration from the geology of the Coquet Valley, particularly the striations and strata in surrounding rock formations. The building's dynamic form is an extension the landscape, a vector which thrusts out into the outstanding views down the valley and the cheviots beyond. The museum is anchored to a Neolithic Cairn and is an extension to the Carriage drive, built by Armstrong as part of his Cragside estate.

The visitor centre comprises of two blocks, the larger of which houses the museum with the exhibition halls, auditorium and café. The smaller volume contains the private spaces for the research staff and the servant spaces for the museum. A fissure in the form of a continuous roof light separates the two parts of the building.





# robin dunlop

Lordenshaw has a resounding connection with the surrounding landscape of Coquetdale. There is a vivid progression imprinted on the landscape that reveals the site's occupation and re occupation throughout history and man's journey between the highland and lowland.

The brief evokes a design which acts as an educational tool. This is created through a public museum as well as becoming a refuge for archaeologists to further the understanding of the Neolithic period.

The building takes its roots directly from the journey man has taken through history and the marks that have been left behind on the way. The building, rather than becoming a destination, is point of interest on a physical route, following a stone dyke wall from Rothbury to the Simonside Hills. The typology of the Longhouse is a natural choice as it is itself a part of the story in the journey.





# russel crippls

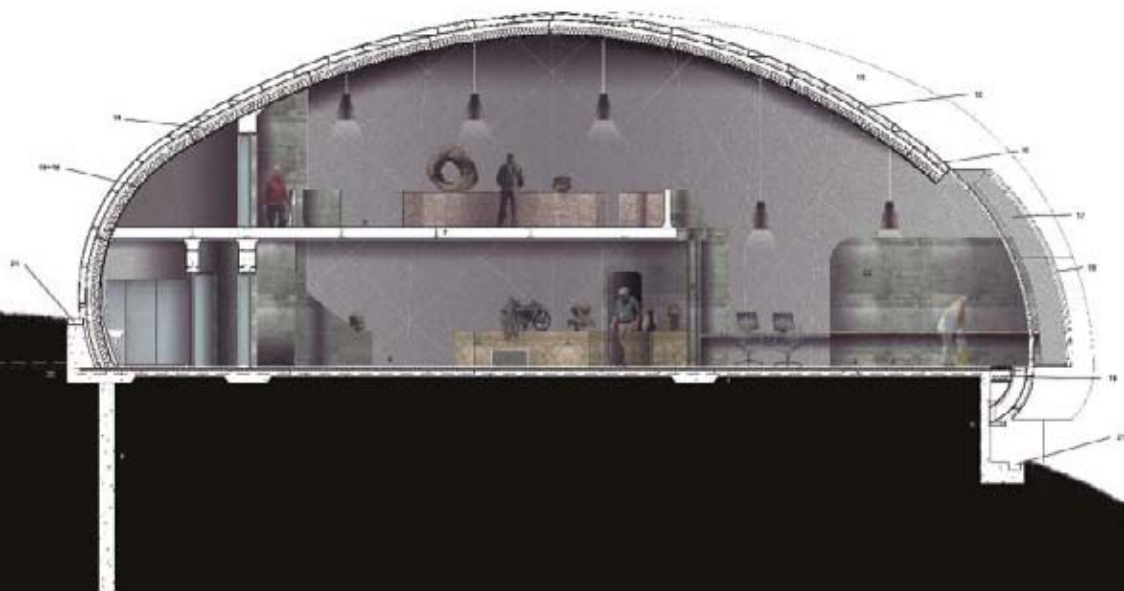
The concept for the building is derived from the scattering of exposed rocks on and around the site: this is indicated in the form of the building and the way in which it is sited on the hillside.

The contents of the building are split between three volumes: the public museum space and two connected private buildings, which contain the research facilities. The public and private accommodation is separated by the carriage drive which runs along the crest of the hill. The public building is situated on the south face of the hill looking down on Rothbury: the private accommodation is located on the plateau, the site of extensive neolithic activity.

The titanium skin of the building reflects and contrasts with the colours of the site as well as being a beacon on the Simonside Hills.







#### Floor and Foundations

1. Reinforced in-situ cast floor slab
2. 50mm non-compressible Kingspan insulation boards
3. 50mm non-compressible Kingspan insulation boards
4. 30mm concrete poured
5. 100mm re-inforced slab on pile
6. 300mm re-inforced in-situ cast retaining wall

#### Upper floor

7. 250mm intumescent coated I beams
8. 50mm in-cast concrete roof beams
9. 100mm re-inforced structural column
10. 100mm x 250mm precast concrete safety barrier

#### Frame and Uplift

11. 400mm x 200mm curved portal frame
12. 140mm 2 fluted
13. 10mm intumescent lagging
14. 100mm low R insulation
15. Adhesive applied capex barrier
16. Sprayed polyurethane insulant foam applied to curved exterior wall and coated with an intumescent paint

#### Glazing

17. 2400 x 1500 Pilkington Optifloat Tri glazing system
18. CFS GLAZING SUBSYSTEM

#### Services

19. HOT WATER HEATING BOILER
20. Services riser
21. SERVICE LIFT

#### External Walls

22. Concrete clad steel stud walls

# sam daysh

Northumberland is one of the UK centres for Neolithic Early Bronze Age Settlements; little evidence remains of this except for eminences in landscape and various land art located in rocks across the Simonside Hills. These markings, known as cup and ring marks, would have taken great skill and endeavour to chisel into the rock. Today their meaning has been lost to time, although it is recognised that they embody early man's connection to the environment and the cosmos.

This project is a visitor centre that will provide exhibitions of this art for the public, as well as accommodation and research facilities for visiting archaeologists. The building is designed to merge with the landscape; using various ideas and forms found within natural objects it connects directly to the surrounding area, while using modern technology and design to contrast the history of Rothbury.







# sarah sabin

The Carriageway drive was constructed over heathland above Rothbury, during Victorian times, as part of Armstrong's Cragside estate. This pedestrian track now connects the estate with the Northumberland National Park. It is a natural corridor that crosses a range of natural environments.

The Visitor Centre is located at the terminus of a public footpath from Rothbury and spans over the Carriageway to allow the passage of wildlife to continue.

The building is an infrastructure which supports life. Within the depth of it's walls and roof are habitats suitable for declining species such as sand martins, hen harriers and great crested newts. The north facade is a climbing wall, which acknowledges the popularity of 'outward bound' activities in the nearby Simonside Hills. The building is super insulated, powered by biomass and water from the reed bed on the roof is also used to flush the toilets, making it highly sustainable.





# simon martland

The area known as Lordenshaw, near Rothbury, is a hotspot of Neolithic activity, especially with reference to the cup and ring marks carved into rocky outcrops. These marks date back to the late Neolithic period around 4500 years ago.

The museum is a place for the public to come and learn about Neolithic art. The facility also accommodates archaeologists where they can research and document the neolithic artwork.

The scheme, as proposed, is inspired by the standing stones and rocky outcrops that characterise the Simonside hills. The building has a monolithic density, having the appearance of being hewn out the rock. Light enters the building through internal courtyards, and views out of small slits between the stone in the walls. The building is split into two blocks, separating the public and private functions of the building.







# steve nicklin

The centre provides information to visitors on the rich history of the surrounding area, from Neolithic rock art to the fortified Pele towers of the 1600s. The building is sited close to the Tosson tower, settling sympathetically into the tree line on the upper slopes of the valley. The scheme addresses the context in relation to the natural landscape, the historic monument, and the small farming community of the area.

The visitor approaches through the trees, onto a concrete plinth which is embedded into the wooded hillside. The lighter structure and skin of timber rise from this plinth to form an enclosure which has been derived from local agricultural buildings. The skin has been composed so as to direct light into the space, creating high contrast and takes cues from studies of the surrounding trees and slatted timber barns. The wide ranging views are revealed through framed vistas north and east over the tower, back to Rothbury and beyond to the Cheviot Hills.









the course would like to  
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